

JAPANESE KERAMICS EASILY OBTAINED HERE

Honolulu is unique in its opportunities to secure genuine curios, carvings and ceramics of Japan. Owing to its great and varied Japanese population, a high standard is necessarily set in the wares disposed of as Japanese, as spurious or imitation porcelain and other wares would be easily detected by the Japanese themselves.

The Japanese ceramists have learned and fully appreciate the mad desire of the American to secure his work, and also appreciate the fact that a little gaudiness combined with a cheap price is enough to create a wide market on our mainland. There, where the average ardent Japanese ware enthusiast doesn't know the difference between one ware or another, a hybrid type has flooded the market and is eagerly taken up.

Here, however, the Japanese import for their own use the best their country offers, and Honolulu has better opportunities to secure genuine Japanese ceramics than any of the other American cities.

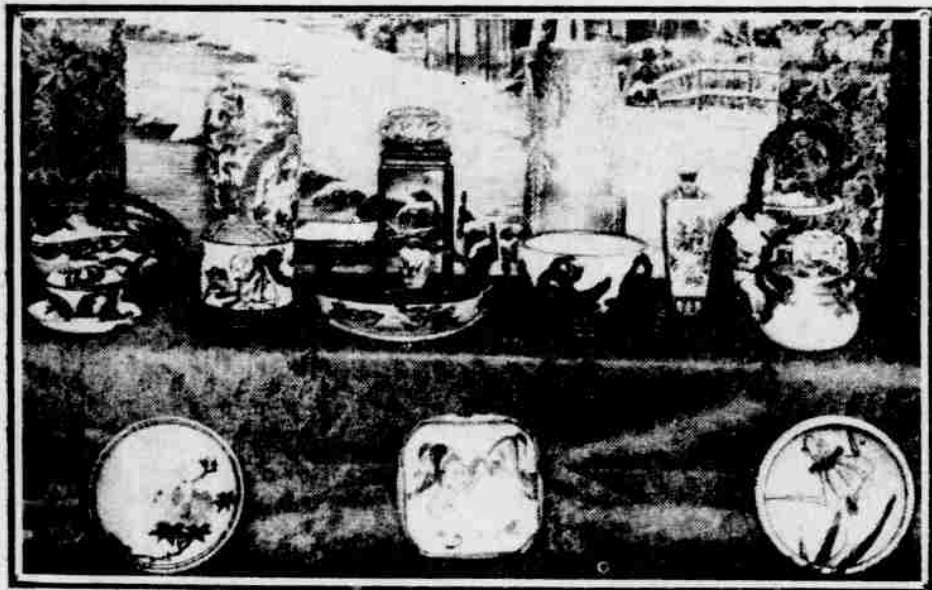
BANKO WARE

Is one of the most beautiful of Japan's miscellaneous wares. Several different periods which this type has passed through leave it in many variations. The Yusetsu Banko ware is faience (sometimes stamped Yusetsu instead of Banko), pieces particularly worthy of mention being those ornamented with storks, dragons and so forth in relief, and others with clever arabesques in colored slip on green or rich brown ground.

Among Banko ware a variety which is often made to pass for Ko-Banko is a finely cracked faience of dark cream or light gray, decorated with blue under the glaze, and above it with a preponderance of red and green floral designs, or red diapers among which are reserved medallions containing landscapes or mythical subjects.

Pieces in this style resemble modern Akahada ware, but the two may readily be distinguished, not only by the omission of the blue in the latter, but also by the yellowish tinge of the body glaze. The amateur will generally be safe in attributing specimens of this nature to Yusetsu.

In a later form of Banko ware, colored glazes and brilliant decoration were abandoned, and beauty of form and plastic skill became the chief aim. Banko-yaki then became hard, light thin pottery—sometimes without glaze.



With the exception of the two vases, these samples are all Kenzan ware. The left-hand vase is Kotani, while the other is Awata ware copied on European designs.

sometimes having a slight coat of diaphanous glaze—exquisitely modeled, the pate being gray, white, dove-colored, chocolate or black, and its surface slightly roughened and relieved by delicately executed designs in white slip.

Banko ware presents as beautiful an appearance to the eye as it does an interesting history to the student of ceramics. The name was given it by Nunamami Gozaemon, a wealthy resident of the province of Ise in 1736.

In his earlier life ceramics interested him little and he devoted himself to gardening and horticulture, which have always been among the first fancies of the wealthy Japanese. Later, however, this led to a study of ceramics and in time he found himself imitating the various works of the ceramists of that era.

This he did with so much success that he was finally called to the Shogun at Yeddo and continued his studies under royal patronage. His wares became the rage and he became famous.

At this time the Imperial Chinese

factories were at the height of their excellence and acting on the order of the Shogun, the governor of Nagasaki managed in some manner to secure the receipts and materials used there.

With these supplies Gozaemon's fame became greater than ever but he died about 1795 without imparting his secrets to his pupils or children. He had been a great imitator, the cheaper Delft ware which found its way into the empire at the time serving as one of his models.

About the year 1830, the document containing his precious formulas accidentally fell into the hands of a bric-a-brac dealer at Kawana and this man induced Gozaemon's grandson to sell him the Banko stamp.

The new maker of Banko ware was Yusetsu and a natural artistic ability saved him from being a mere imitator. Under his hand Banko ware assumed technically and artistically beautiful form and became famous once again. A new system of moulding which called for six and even twelve longitudinal sections was introduced by him. Under Yusetsu's son, the ware assumed different designs but the principal has always remained the same.

OWARI WARE

Is known in many variants. In the older forms, known as Inuyama-yaki,

it introduced into Owari province the use of enamels and paints over the glaze. Its production commenced in 1752 and the pieces there are to be identified only by the mark, Inuyama. In 1810 the ware became known as Maruyama-yaki and the introduction of porcelain among the Maruyama productions marked the era. This early porcelain, however, was decorated only with blue under the glaze.

Later sous-couverte decoration was introduced, on a model taken from Chinese sources. The art of pottery could at this time turn out only a thick and somewhat clumsy porcelain, having a solid, lustrous glaze and decorated with archaic design in blue sous-couverte and red ochre, green and gold over the glaze. Its antiquity is alone of any interest. The use of vitrifiable enamels came into use about the same time or shortly afterwards. The effects secured by these at the time were not an artistic success, the glaze lacking in solidity and purity.

A later design, which was the forerunner of the present Owari pottery

was cherry flower and may leaf enameled decoration on slate colored or gray ground.

Owari porcelain is at the present time really painted in the ateliers of Yokohama and Tokio and this branch of the art never became developed in the place of manufacture. Vitrifiable enamels are almost unknown to the present decorator, he finding dark brown, black, red, gold, green, pink and



BANKO WARE (ON LEFT) AND IMARI WARE. THE CENTER VASE IS KYOTO WARE.

yellow pigments preferable.

Sometimes the designs are traced on white ground; sometimes the ground itself is tinted. The pictures are often of high merit, beautifully executed, cleverly distributed and full of artistic instinct. It is frankly adapted to Western taste. Owari porcelain is easy to recognize by the peculiarly chalky, soft appearance of its pate. This feature is more marked in modern than in old ware.

As stated, the Inuyama ware was first manufactured in 1752, at the Inuyama kiln, two miles from the castle of Inuyama, on the bank of the Kiso River. Up to 1810 this kiln continued to turn out the various faïences that made the province celebrated.

At the latter date the kiln was moved to Maruyama, and the ware made there



MODERN OR KYOTO SATSUMA.

Represented by the three vases. The Duck is Imari ware and the balance of Kiyomizu Porcelain.

is now known by that name. It was from this kiln that the first porcelain was turned out. A potter named Michihei was responsible for the institution of the sous-couverte decoration.

Vitrified enamels were introduced by Kawamoto Jihel, whose works bear the mark of Sosenko, and this innovation again changed the style of Owari and Kenzan potteries. The cherry flower designs, which increased the artistic value of the porcelains, were a direct suggestion of the Prince of Owari himself.

At this time all the decorators were assembled in the Sanko temple, where they carried on their work, but the enameled porcelain of this variety of ware

are so scarce before 1868 that its institution is practically modern.

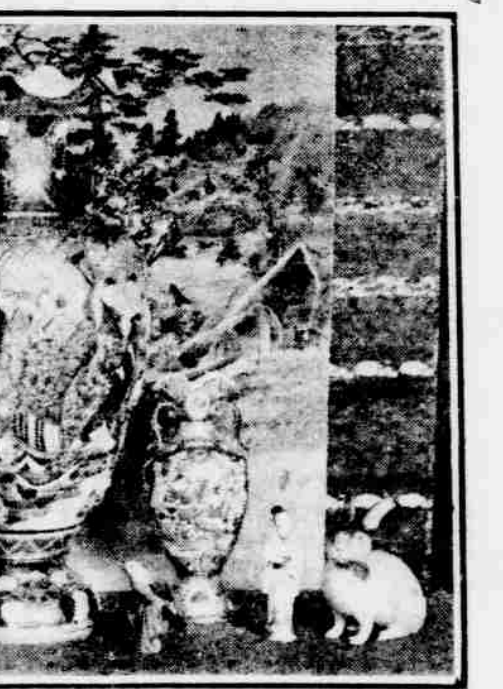
Since that date Owari potters have introduced an entirely novel method of decorating porcelain, by cloisonne enameled, but their work at this was never really satisfactory. They were unable to produce the beautiful colors of the Chinese experts, and their artistic instinct consequently impressed a different character upon their pieces.



AWATA WARE

Is the representative ware of Kyoto and the first to assume truly Japanese distinctions. Typical Awata-yaki is thus described: A faïence having a pate of medium closeness and of brownish tint; semitranslucent glaze of somewhat cold grayish color; and a profusion of enameled decoration, in which clear, brilliant green and opaque blue, often verging on lilac, are the dominant colors, the whole being enriched with gold and more rarely with silver.

Good specimens of the ware present features easily recognized. Hardness and closeness of pate, softness and sheen of glaze, regularity of crackle and brilliancy of enamels—these are points which any amateur can judge. Diapers were the decorative staple. Sometimes they were used alone and sometimes broken by medallions enclos-



MODERN OR KYOTO SATSUMA.

ing floral designs, birds, mythical animals, or more rarely figures of mythical personages.

In the eighteenth century the color of the glaze changed from cold gray to light buff, which offered wider possibilities for brilliant effect.

Another variant of Awata ware, which presented too many characteristics to be classed as typical of the province's style, was prepared by Kenzan, one of the supreme artists of the eighteenth century. His work is a perfect representative of the genuine Japanese type.

Kenzan understood the value of simplicity, and the impressions he permitted himself were limited. A branch of

plum blossoms, a tuft of feathery reeds and bending grasses, a family of sparrows—such things were his own property in art. Notwithstanding the simplicity of his subjects, his work has never been equaled, and not even attempted in like measure except by two of his descendants.

The greatest name in Awata art is that of Nomura Ninsai. He did not found the famous Awata factories, but not until his time did the faïence reach decorative value, but thereafter became the principal ware of Kyoto. Like so many other famous Japanese ceramists, ceramists was not his profession. The secret of vitrifiable enamel passed into his hands by accident, and under his inspiration assumed a new character. He was the first to shake himself entirely free from alien influences, whether Chinese or Korean.

His works, and even the cachet which he placed upon them, have been extensively counterfeited in modern times and the occidental curio seeker or ceramic collector generally amasses a quantity of this counterfeit ware before he attains experience.

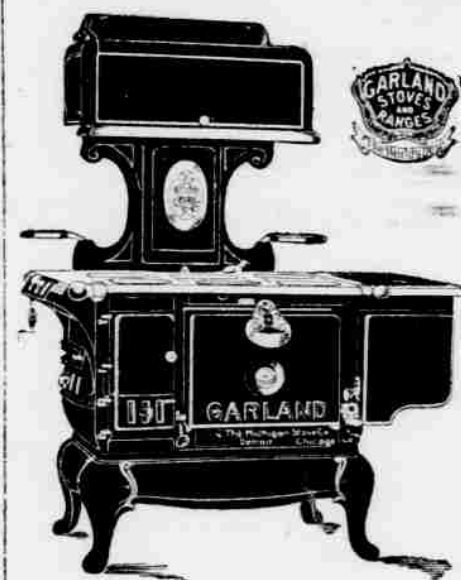
KOCHI WARE

Is of the severe Japanese ceramics. Modern Kochi-yaki of Tosa is faïence covered with bright green, metallic



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UNO WARE.

green glaze, slightly cracked, and often basketed.

Very few specimens of the earlier Kochi ware are in existence, and possess value to the antiquary alone. The best of the production from the Tosa province was Oda-yaki, produced at Otsu, five miles from Kochi. The factories here were established by a Korean potter, the materials, supposed to have been at first imported from Korea, producing a light red hard pate, covered by a diaphanous glaze. These pieces were not enameled nor painted. Another and choicer variety had somewhat coarser pate, nearly white, with scrolls and conventional designs incised in the pate and filled in with white clay.

In 1653 the character of the ware underwent a change. The lord of the province invited a pupil of Nomura Ninsai, who, however, soon returned to Kyoto. But he introduced the Shibu-o style of decoration before he went, and Tosa province thereafter turned out ware with decorations in reddish brown or black beneath the glaze.

SHOFU WARE

Is the modern representation of one of the severer types of the more antique ceramics. The seventeenth century type was faïence or stoneware, having flange glazes, evidently copied from Chinese models. Notwithstanding this, they were the work of Koreans, whom Kato Kiyomasa, the lord of Higo, brought to the country after his expedition into Korea. The ware was first known as Koshiro-yaki, but after the factory had been moved to the Hori-ike Park in Minamiseki they became known as Shofu-yaki.

The factory is at present engaged in turning out coarse articles of daily use, which are perfected enough to find an extensive market.

Russia has appropriated nearly \$1,000,000 for a complete army aeroplane equipment, the largest sum expended for the purpose by any government.

Alaska's gold output last year, according to geological survey figures, was worth \$20,463,000, the largest yield since 1906, the record year.

The French government is considering making Greenwich time the compulsory standard for that nation instead of the local time of Paris, now generally used.

The largest vessel ever built in Switzerland, a steamboat 229 feet long, has been launched for use on Lake Constance.